

BAG&BAGGAGE PRODUCTIONS

PROUDLY PRESENTS...



A CLOCKWORK ORANGE

BY ANTHONY BURGESS

OCT. 10-27

The 19/20 Season is generously sponsored by:

Ronni Lacroute

Pot Reser & Bill Westphal • Marilyn & Ron Nutting



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WELCOME TO BAG&BAGGAGE!

If you're a longtime Bag&Baggage patron, you may have noticed that we've given that ampersand in our company name more and more attention throughout the years — our current branding prominently features the "&" logo with very little other text, there's a huge ampersand projected onto the wall behind our bar, and you can even buy a trendy B&B ampersand tote bag in the lobby while you're at the show today. In some ways, it's simply a catchy symbol to co-opt. But just like you've come to expect of the shows we produce, even with our logo, there's more than meets the eye.

That little word "and" is a pretty important one when it comes to theatre-making: for us, that ampersand bears the hallmark of collaboration. In acting school, we are always challenged to say "yes, and..." — not only affirming an idea or a note, but building on it, as we take it and run into new territory. As theatrical designers, we bounce ideas off of each other as we create the world of a production, each brainstorm sparking a new one that begins with an enthusiastic "and". In our performance spaces, we bring together complete strangers to have a shared experience as audience members, begging your imaginative collaboration with us *and* with the person down the row from you.

And while it looks pretty cool on a t-shirt, this ampersand is more importantly an invitation to you: to affirm and dive in; to engage and question; to enjoy and walk out of the theater with something new.

Thanks for being here today. We're excited to collaborate with you!



Cassie Greer, Artistic Director

ABOUT BAG&BAGGAGE

WE HAVE A RESPONSIBILITY TO OUR COMMUNITY AND TO OURSELVES...

Bag&Baggage's mission is to crack open and explore the classics of world literature through innovative and provocative theatrical productions, connecting these great works to the people in our diverse community in a way that affirms our shared humanity. As the only professional performing arts organization in Hillsboro, we believe we have a responsibility to connect our work to the lives and experiences of the people who call our community home.

TAKING PHOTOS IN THE THEATER: While we ask you to turn off your phones during the show, we're happy for you to take photos before or after the performance! If you post photos on social media or elsewhere, please credit the designers who have brought this show to life:

Scenic Designer: Tyler Buswell

Lighting Designer: Jim Ricks-White

Projection Designer: Lawrence Siulagi

Please note that photos are prohibited during the performance, and photos of the stage are not permitted if an actor is present.

We ask all visitors to The Vault Theater to take a personal moment to acknowledge and honor the Atfalati band of the Kalapuya tribe, upon whose ancestral lands this building stands. We pay our respects to elders both past and present.

Bag&Baggage Productions presents

A Clockwork Orange

by Anthony Burgess

directed by Cassie Greer

CAST

Alex.....	Aaron Cooper Swor
Georgie, Dr. Branom, and others.....	Ty Hendrix
Pete, and others.....	Abrar Haque
Dim, and others.....	Eric St. Cyr†
Prison Chaplain, and others.....	Joey Copsey†
F. Alexander, and others.....	Robert Durante
Mr. Deltoid, Governor, and others.....	TS McCormick
Dr. Brodsky, and others.....	Andrew Beck‡
Minister of the Interior, and others.....	James Luster

CREW/PRODUCTION TEAM

Director.....	Cassie Greer
Choreographer.....	Mandana Khoshnevisan†
Technical Director & Lighting Designer.....	Jim Ricks-White
Costume Designer.....	Melissa Heller
Scenic Designer.....	Tyler Buswell
Projection & Sound Designer.....	Lawrence Siulagit
Props Master.....	Kenny Pratt^
Stage Manager.....	Ephriam Harnsberger
Production & Event Manager.....	TS McCormick
Assistant Scenic Designer.....	Cindy Angel
Assistant Projection & Sound Designer.....	Jesse Groat^
Assistant Stage Manager.....	Elliot Lorence^

‡= Bag&Baggage Resident Artist, generously sponsored by Linda Morrisson & Andrew Hoffmann

†= Bag&Baggage Associate Artist

^= Bag&Baggage Emerging Artist, generously sponsored by Brad & Linda Needham

Please remember: turn OFF your phone, do not text during the performance, and photography or recording of this performance are strictly prohibited.

This performance lasts 90 minutes, plus one 15-minute intermission.

The 2019-2020 Season is presented by

Ronni Lacroute

The 2019-2020 Season is
generously sponsored by

Pat Reser & Bill Westphal, Marilyn &
Ron Nutting, and The Hillsboro Hops



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DIRECTOR'S NOTES

Ever since announcing our 2019-2020 Season this past April, I've mentioned our upcoming shows before each Bag&Baggage performance. And every single time I have said the words "*A Clockwork Orange*", I have been met with murmurs and wide eyes from around the theater.

How are you possibly going to do this show on stage?

Is this going to be too much for me to watch?

Why on earth would anybody want to perform this as a piece of theatre?

I can't wait to see how they pull this off!

Those are sentiments that I share as we've tackled this daunting project, which is certainly unlike anything we've undertaken as a theatre company before!

Manchester-born Anthony Burgess first published his compelling novel in 1962, introducing the world to Nadsat, the teenage slang spoken by his hero and his friends (i.e. his "droogs"), as well as his personal commentary on a world where the state seemed to be taking over an increasing amount of personal freedoms. A fan of both numerology and music, Burgess structured his book in deliberate chapters and sections, with an admiration for Classical composers — Beethoven in particular — threading us through the story. Three sections of seven chapters leave us a total of twenty-one — 21 as a symbol of human maturity. Both the American publishers of the book and Stanley Kubrick's film adaptation omit the twenty-first chapter; the stage play, written by Burgess in part to respond to these omissions, does not.

Just this much information already begins to overload the brain: an invented English/Russian hybrid slang; the attempt to tackle big-picture social, moral, and ethical questions; symbolic structure; a commentary on human maturity; myriad musical references; a controversy about what exactly is the "whole" story... And we haven't even touched on the inherent savagery and violence in the text... Which brings me back to that question of why on earth anybody would want to perform *A Clockwork Orange* as a piece of theatre.

While the general population knows this title largely because of Kubrick's 1971 film, Burgess was never a fan of this adaptation — in addition to glossing over the human capacity to change, the film gives more focus to pushing the boundaries of what can acceptably be portrayed on screen, burying the all-important questions about free will, choice, goodness, and youth that led Burgess to write this story in the first place.

"Is freedom of choice really all that important?" he writes in 1973, attempting to reframe society's conversation about *A Clockwork Orange*. "For that matter, is man capable of it? Again, does the term 'freedom' have any intrinsic meaning? These are the questions I must ask and attempt to answer."

Ultimately, Burgess continued to demand that audiences engage with these questions by adapting his novel for the stage in 1987. And where Kubrick audaciously challenged film viewers with one shocking moment after another, Burgess aimed to charm his audience — with wit, satire, and a whole bunch of music composed around Beethoven themes. Yes, violence is an inescapable element of this story, but no, we do not need to portray it with graphic realism in order to get the point — particularly

DIRECTOR'S NOTES *continued*

because the point has much more to do with how to best govern ourselves as human beings than with how many shocking visuals you can stomach.

In a 2019 world where, still, “boys will be boys”; where the vast majority of mass violence in our country is propagated by young white men; where children are being kept in cages at the border; and where personal liberties are routinely called into question by our government, Burgess’ concerns and imaginings are hyper-present. In such a world, is it possible to be good? Is it possible to be free? Will our capacity to create just become enveloped by our capacity to destroy?

These questions demand our full attention, and, fittingly, this play demands full use of our faculties as theatre-makers: we dance, we sing, we grapple, we ponder, we move, we debate, we destroy. And most importantly, amid all of this, we come together to discover and build. We — and Burgess — may have far more questions than answers, but this capacity for creation, this must be the underpinning if we are ever to make it through.

Cassie Greer, Director



Cassie Greer

Artistic Director

Beth Lewis

Managing Director

Arianne Jacques

Patron Services Manager

Alec Lugo

Marketing Manager

TS McCormick

Production & Event Manager

Jim Ricks-White

Technical Director

Resident Lighting Designer

The Vault Theater Facilities Manager

Melissa Heller

Resident Costume Designer

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THOUGHTS FROM ANTHONY BURGESS

Anthony Burgess gave hundreds of interviews over the course of his life, and was constantly aware of his own role in shaping the way the public viewed him and his work. Discussing his most famous novel in Italy in 1974, Burgess gives us more insight into the ideas we are contemplating with *A Clockwork Orange*:

In a sense this book does state what I'm always trying to state in my work; that man is free, that man was granted the gift of free will and that he can choose, and that if he decides to choose evil rather than to choose good, this is in his nature and it is not the task of the state to kill this capacity for choice.

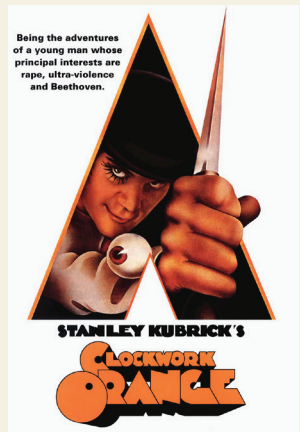
In effect the book *A Clockwork Orange* says that it is better for a man to do evil of his own free will than for the state to turn him into a machine which can only do good...

I don't like violence, I don't like presenting violence in my books, I don't like, even, presenting the act of sex in my books; I am naturally timid about these things. But in writing *A Clockwork Orange*, I was so appalled at the prospect before us, in the late 1950's, the prospect of the state taking over more and more of the area of free choice, that I felt I had to write the book.

My first wife, who is now dead, was attacked during the war in London, in the blackout, by four American soldiers, who were in fact deserters. It wasn't a sexual attack, it was an attack for robbery, but the result of this attack was that she had a miscarriage, she lost the child she was carrying at the time and her health deteriorated, and I suppose her eventual death was initiated by this act of violence.

I think it's the job of the artist, especially the novelist, to take events like that from his own life, or from the lives of those near to him, and to purge them, to cathartise the pain, the anguish, in a work of art. It's one of the jobs of art, I think it was D.H. Lawrence who said "We shed our sicknesses in works of art."

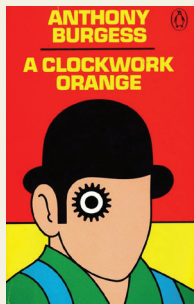
In this sense, the part of the novel, the part of the film, in which the character is writing a book, and the book is called in my own book, *A Clockwork Orange*. It was an attempt to put myself in the novel, to put myself as a writer who is subject to the deprivations, to the violence of wild youth, and by that means to clear it out of my system so that I didn't have to think about it any more. I think that the therapeutic virtue of this book is probably its greatest virtue as far as I'm concerned. Its artistic virtue is rather less...



THOUGHTS FROM ANTHONY BURGESS

The film has just been a damned nuisance. I am regarded by some people as a mere 'boy', a mere helper to Stanley Kubrick; the secondary creator who is feeding a primary creator who's a great film director. This, I naturally resent; I resent also the fact I am frequently blamed for the various crimes which are supposed to be instigated by the film...

If I am responsible for young boys beating up old men or killing old women after having seen the film then Shakespeare is responsible every time some young man decides to kill his uncle and blames it on Hamlet... Shakespeare, as far as I know, has never been blamed for any of the violence in the world; and for that matter, if we're going to start blaming books, let's start blaming the *Bible*, the most blood-thirsty [book] ever written was the *Bible*...



I prefer to say that elements in man which produce violence, which produce murder and rape, are already there and are not likely to be instigated, or even prevented, by a work of art. The work of art merely takes life as it is and shows life as it is and that's the end of its duty.

These interview excerpts are curated and shared by The Anthony Burgess Centre.

Shakespeare in Love

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A Select Nadsat Glossary

Bog - God

bolshy - big, great

brat, bratty - brother

bratchny - bastard

britva - razor

carman - pocket

charlie - chaplain

cheena - woman

crast - to steal, rob; robbery

devotchka - girl

dobby - good

dratsing - fighting

droog - friend

eemya - name

filly - to play, fool with

glazzies - eyes

gloopy - stupid

govoreet - to speak, talk

grahzny - dirty

gulliver - head

horrorshow - good, well

itty - to go

keeshkas - guts

krovvy - blood

lewtries - people

litso - face

lomtick - piece, bit

malenky - little, tiny

mesto - place

millicent - policeman

molodoy - young

moloko - milk

nadsat - teenage

nagoy - naked

peet - to drink

platties - clothes

pony - to understand

ptitsa - "chick"

rassoodock - mind

rook, rooker - hand, arm

rozz - policeman

sharries - buttocks

shoom - noise

slooshy - to hear, listen

starry - ancient

tolchock - to hit, push; blow, beating

veck - person, man, fellow

vesch - thing

viddy - to see, look

yarbles - testicles



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ACTOR BIOGRAPHIES



ANDREW BECK

He/Him

(DR. BRODSKY, AND OTHERS)

Andrew holds a Master of Fine Arts in Acting from the University of Nebraska - Lincoln and a Bachelor of Arts from the University of Oregon. Andrew is a four-year member of Bag&Baggage's Resident Artist Company. You may have seen him in Bag&Baggage's *As You Like It* (as Jaques); *Blithe Spirit* (as Charles Condomine); *Spinning into Butter* (as Ross Collins); *Our Country's Good* (as Ralph Clark); *Dial "M" for Murder* (as Tony Wendice); and most recently in *Deathtrap* (as Clifford). Andrew has performed with OCT in *The Great Gatsby* (as Jay Gatsby) and in *Miss Bennett: Christmas at Pemberley* (as Mr. Darcy). Other companies Andrew has worked for include the The Great American Melodrama & Vaudeville, Willamette Stage Company, Nebraska Repertory Theatre, and The Ludlow Festival (England). Other Favorite roles include: *The Seagull* (as Trigorin); *In the Next Room* (as Dr. Givings); and *Frankenstein's Bride* (as The Monster). Andrew is a current member of No Filter Improv and teaches Acting at Oregon State University. Andrew is so lucky to have such a great family, friends, and wifey.



JOEY COPSEY

He/Him

(PRISON CHAPLAIN, AND OTHERS)

Joey received his primary theatrical training at Hiram College in Ohio. Having grown up on the southern Oregon coast, Joey returned to Oregon after college and has worked on stage intermittently in the years since around the Portland area. This is his fifth season as an Associate Artist with Bag&Baggage. Previously Joey performed in B&B's *Richard III*, *The Best of Everything*, *Moby Dick Rehearsed*, *Emma*, *Parfumerie*, and *Brontë*. Some notable productions at other institutions over the years include *All My Sons* (as Chris Keller); *Judevine* (as David); and *Antony and Cleopatra* (as Antony). Joey lives in Portland and when not acting spends as much time as he can with his incredible friends and family, and just generally tries to be useful.



ROBERT DURANTE

He/Him

(F. ALEXANDER, AND OTHERS)

Robert holds a B.A. in Theatre Arts from Hendrix College, and has also had the honor of participating in Portland Playhouse's Acting Apprenticeship Program. He is thrilled to make his Bag&Baggage debut in *A Clockwork Orange*! Companies Robert has worked for include Theatre Vertigo, Portland Playhouse, Defunkt Theatre, Outer East Art House, and Deep End Theatre. Favorite past roles include *Proof* (as Hal); *A Midsummer Night's Dream* (as Francis Flute, Thisbe);

and *The Hobbit* (as Bilbo Baggins). When he isn't on stage, he can be found making leather masks or exploring the PNW woods with his loved ones.



ABRAR HAQUE

He/Him

(PETE, AND OTHERS)

Abrar holds a B.A. in Economics from the University of California, Berkeley. This is Abrar's first show with Bag&Baggage, as well as his professional acting debut! Abrar was last seen in UC Berkeley's Mainstage Production of *The House of the Spirits* (as Esteban Trueba) in Spring 2019, at Zellerbach Playhouse. Other favorite roles include *Bat Boy: The Musical* (as Pan) and *Curtains: The Musical* (as Aaron Fox), both with Barestage Productions at UC Berkeley. Abrar currently works as a Marketing Analyst at Intel Corporation. Abrar's favorite hobbies include exercise, reading plays, and turning his crippling insecurity into self-deprecating humor. He also enjoys basketball (Go Blazers!), the outdoors, and cats. Abrar thanks his amazing family and friends for their love, support, and constant encouragement. He is nothing without them.



TY HENDRIX

He/Him

(GEORGIE, DR. BRANOM, AND OTHERS)

Ty received a BA in Philosophy and Political Science from the University of Oregon. This is his first production with Bag&Baggage. He spent this summer doing as much Shakespeare as possible. He was in Experience Theatre Project's production of *Comedy of Errors* (as Antipholus of Syracuse) and participated in a variety of shows as an intern with the Original Practice Shakespeare Festival. Ty is also involved with community theatre in Salem, working with Pentacle Theatre and The Verona Studio. His favorite roles include *Straight White Men* (as Matt); *Spamalot* (as Lancelot); and *Dracula* (as Dracula).



JAMES LUSTER

He/Him

(MINISTER OF THE INTERIOR, AND OTHERS)

James Luster is thrilled to be making his debut with Bag&Baggage in such a personally-beloved work. James has been seen with Theatre Vertigo in *Carnivora*; Oregon Children's Theater in *The Miraculous Journey of Edvard Tulane*; Portland Actors Ensemble's *Macbeth*; Experience Theater Project's *The Mousetrap*; and many shows at Action/Adventure Theater, where he was a producing and performing company member. James also hosts a weekly podcast and is a professional cook in his downtime. Thanks to all who constantly and graciously support him.

ACTOR & CREW BIOS



TS MCCORMICK

He/Him

(MR. DELTOID, GOVERNOR, AND OTHERS)

TS holds a Master of Fine Arts in Acting from Minnesota State University, Mankato, and a Bachelor of Fine Arts in Acting from the University of Rhode Island. He is the Production and Event Manager for Bag&Baggage. He appeared in last season's production of *As You Like It*, or *Love in a Forest* (as Duke Frederick and Duke Senior). Behind the scenes, TS regularly acts as Assistant Technical Director, has served as Stage Manager for *Solo Fest*, and Technical Director for *Much Ado About Nothing*. In Portland he was most recently in *South Pacific* at Clackamas Repertory Theatre, and has had the privilege of creating work for Fertile Ground. Nationally, he has worked with the Gamm Theatre, Pendragon Theatre, 2nd Story Theatre, The Rhode Island Shakespeare Company, South Dakota Shakespeare Festival, Colonial Theatre, Highland Summer Theatre, and many more. Some of his favorite roles include: *Macbeth* (as Banquo); *Trust* (as Roy); *Assassins* (as John Hinckley); *Comedy of Errors* (as Dromio of Ephesus); and *Tartuffe* (as Cléante). Aside from acting, TS is a freelance theatre educator, and musician. He is absolutely thrilled to be a part of this production!



ERIC ST. CYR

He/Him

(DIM, AND OTHERS)

Born and raised a short drive outside the city of Boston, MA, Eric St. Cyr holds a Bachelors of Arts in Theatre Arts from Plymouth State University with a concentration in Acting and Dramatic Writing. Eric is thrilled to be back for his sixth season at B&B. Past B&B appearances include: *Richard III* (as Lord Hastings/ Second Murderer); *Moby Dick Rehearsed* (as Queequeg/Cynical Actor); *The Graduate* (as Benjamin Braddock); *Parfumerie* (as Arpad Novack); *Deathtrap* (as Porter Milgrim); and *Romeo&Juliet/Layla&Majnun* (as Paris/Ibn Salam). New England theatre credits include work with such companies as: New Hampshire Theatre Project (Portsmouth, NH); Seven Stages Shakespeare Company (Portsmouth, NH); Artists Collaborative Theatre of New England (Portsmouth, NH); Lost Nation Theatre (Montpelier, VT); and The Players Ring (Portsmouth, NH). Offstage, Eric can be found hanging with his number one, Romy Mae St. Cyr, rooting for his hometown teams, and eating. I LOVE YOU, BRENNNA!



AARON COOPER SWOR

He/Him

(ALEX)

Aaron holds a Bachelor of Arts in Acting & Directing from George Fox University. Aaron is beyond thrilled to be making his Bag&Baggage debut with *A Clockwork Orange*.

Aaron was most recently in the 2018-2019 Mentorship Company with Third Rail Repertory Theatre. Previous favorite roles have included *The Whipping Man* (as Caleb); *The Glass Menagerie* (as Tom); *Back of the Throat* (as Carl); and *Enchanted April* (as Mellersh). Outside of the theatre, Aaron works in recruiting at a global tech company. Outside of the theatre and the office, you can find Aaron doing karaoke, sippin' on a good tequila, or trying to get into shape for this show (sometimes all 3 if you're lucky). Aaron would like to thank the incredible Third Rail artists for their encouragement and inspiration over the past year, his coworkers for putting up with him 40+ hours a week, and his family for putting up with him for 28+ years.

CREW BIOGRAPHIES



CINDY ANGEL

She/Her

(ASSISTANT SCENIC DESIGNER)

Cindy Angel got her Bachelor's Degree in Psychology at Washington State University. Previously at Bag&Baggage she was the Assistant Scenic Designer for *Much Ado About Nothing*, and *The Island in Winter*. Besides working behind the scenes as a designer she can also be seen on stage as an actress. Previously in Portland she was in *Judge Torres* at Milago Theatre, where she also did a national tour with Teatro Milagro.



ANTHONY BURGESS

He/Him

(PLAYWRIGHT)

Anthony Burgess (1917-1993) was a novelist, poet, playwright, composer, linguist, translator, and critic. He is best known for his novel *A Clockwork Orange*, but altogether he wrote thirty-three novels, twenty-five works of non-fiction, two volumes of autobiography, three symphonies, more than 250 other musical works, and thousands of essays, articles and reviews. Burgess was born in Manchester, England and grew up in Harpurhey and Moss Side. He was educated at Xaverian College and Manchester University. He lived in Malaya, Malta, Monaco, Italy, and the United States, among other places. His books are still widely read all over the world.



TYLER BUSWELL

He/Him

(SCENIC DESIGNER)

Tyler is a proud drag queen, actor and visual artist based in Portland. Recent design credits include *Death and the Maiden*, *Blithe Spirit*, *Deathtrap*, *Bell, Book and Candle* and *Much Ado About Nothing* all at Bag&Baggage Productions, *Quietly* with Corrib Theatre, *Of Good Stock* with Lyon Productions, *Topdog/Underdog* with Street Scenes Productions among many others. He has worked as an artist for Artists Repertory Theatre, PCS, Third Rail, Theatre Vertigo, Oregon Children's

ACTOR & CREW BIOS

Theatre and others. He has four Broadwayworld nominations for Best Set Design and would like to thank his friends and family for their unending support.



CASSIE GREER

She/Her

(ARTISTIC DIRECTOR & DIRECTOR)

Cassie is so excited (and terrified!) to be bringing you *A Clockwork Orange* along with this incredible ensemble and creative team! She trained in the BA Theater program at Goshen College, the MFA Acting program at Florida Atlantic University, and in the 9th Certification group of Fitzmaurice Voicework® teachers. Bag&Baggage has been her artistic home since 2011, where she has filled a variety of administrative positions prior to her appointment as Artistic Director this past March, and has worked as an actor, director, and designer on more than 30 shows. Memorable B&B projects include *The Great Gatsby* (as Daisy Buchanan); *Brontë* (as Charlotte Brontë); *Peter/Wendy* (Director); *As You Like It* or, *Love In A Forest* (Adaptor and Director); and her work with the Emerging Artist Program. Cassie is incredibly grateful to her family and friends for their continual love, support, and energy.



JESSE GROAT

He/Him

(ASSISTANT PROJECTION & SOUND DESIGNER)

Jesse Groat is excited to be assistant sound designing *A Clockwork Orange*. Jesse's sound work has been heard once before in George Fox University's production of *Tongue of a Bird*, and he's excited to continue honing this skill. He'd like to thank Bag&Baggage for providing this opportunity, as well as his friends and family for supporting him in everything he does.



EPHRIAM HARNSBERGER

He/Him

(STAGE MANAGER)

Ephriam completed his Bachelor of Fine Arts Degree in Omaha, Nebraska at Creighton University. This is his fourth season with Bag&Baggage as stage manager for over 20 productions and events. Ephriam is thrilled to work alongside the incredible cast and crew of *A Clockwork Orange*. When he is not wandering about the stage Ephriam also enjoys cooking, camping, kazoo-ing, and singing silly songs with his sisters. He would like to thank Bag&Baggage, Nik, Rosemary, and his parents.



MELISSA HELLER

She/Her

(COSTUME DESIGNER)

Melissa splits her time between heading the costume shop at Pacific University and designing for local area theater companies. She has designed for several production companies including Lakewood Center for the Performing Arts, Broadway Rose Theater Company,

St. Mary's Academy, Oregon Children's Theater, and is also the Resident Costume Designer for Bag&Baggage Productions. She holds a B.S. in Apparel Design from Oregon State University, where her interest in costumes for theater began. She graduated in 2008 and moved to Portland to pursue her career in the apparel industry. She began work with Oregon Ballet Theater in 2010 where she helped to create costumes for their 2010/2011 season. Her recent works include *The Island in Winter* or, *La Isla en Invierno*; *Romeo & Juliet/Layla & Majnun* with Bag&Baggage Productions, *Can't Pay, Won't Pay* with Pacific University, and *Pippin* with Lakewood Center for the Performing Arts. Melissa thanks Bag&Baggage for this engaging partnership.



MANDANA KHOSHNEVISAN

She/Her

(CHOREOGRAPHER)

Mandy studied literature, theater, and history (and improvisation) at Stanford University, where she earned a B.A. and M.A. in English. She is excited to be making her debut on a B&B production team. As a B&B Associate Artist, she's been in *Romeo & Juliet/Layla & Majnun* (as Lady Capulet); *Death and the Maiden* (as Paulina); *Deathtrap* (as Helga); *La Isla en Invierno* (as Doris); and *Much Ado About Nothing* (as Margaret/Dogberry). Elsewhere in Portland you may have seen her in shows like *Urinetown* (as Soupy Sue); *Reefer Madness* (as Mae); or *Back to the Future: the Musical Parody* (as Biff). She also wears many backstage hats, having worked everywhere from up in the rafters as Master Electrician to down in the orchestra pit as musician. She's recently costumed *Body Awareness* (Twilight Theatre); and *The Mystery of Irma Vep* and *Heathers, the Musical* (Funhouse Lounge). She directed *I Can Make It Great* for Valley Rep, the bilingual touring production of *Judge Torres* for Milagro Theatre, and *Triassic Park: the Musical* at the Funhouse Lounge. She has created and directed many improvised musicals, and taught dance from Bollywood to Zumba. Currently, Mandy teaches for Northwest Children's Theater, and improvises on mainstages around town. Recently, she published her first book, *Managed Mischief*, about improvisation and creativity. At home, she maintains an excess of books, art supplies, and impractical musical instruments.



ELLIOT LORENCE

He/Him

(ASSISTANT STAGE MANAGER)

Elliot Lorence is a performer, director, and applied theatre practitioner originally from South Bend, Indiana. He is currently in his last year of undergrad at Pacific University where he majors in Applied Theatre and Spanish. Past roles include *They Don't Pay? We Won't Pay!* (as Luigi); *Fat Pig* (as Carter); and *True West* (as Lee). He is thrilled to be a part of the Emerging Artist Cohort, and eager to meet the community that makes Bag&Baggage so special.

ACTOR & CREW BIOS



BETH LEWIS

She/Her

(MANAGING DIRECTOR)

Beth Lewis has over fifteen years of experience in theater administration and management. Prior to Bag&Baggage, she served as Managing Director of Curious Comedy Theater, Portland's only nonprofit comedy theater. She moved back home to the Portland area in 2013, after being in Los Angeles for five years working at The Pasadena Playhouse where she most recently served as their Annual Giving Manager. Before that, she lived in New York City, where she served as the Director of Development for The Looking Glass Theatre and the Associate of Special Events for Sonnet Repertory Theatre. In addition to her work at Bag&Baggage, she is currently the Board President of the Portland Area Theatre Alliance. She also holds a B.A. in Theatre from Connecticut College and is a Core Company Member of the Original Practice Shakespeare Festival. Thanks to her family and friends, and to Evan and Max for their love and support.



KENNY PRATT

He/Him

(PROPS MASTER)

Kenny Pratt is a Portland local who has been involved in theater since 8th grade. He is excited to finally have an opportunity to participate in professional theater after having been involved in the educational realm for so long. Outside of theater Kenny enjoys making, gaming, and spending time with friends and family. In his spare time, he enjoys introverting, cosplaying, airsofting, and rearranging his bedroom.



JIM RICKS-WHITE

He/Him

(LIGHTING DESIGNER & TECHNICAL DIRECTOR)

With over 30 years in theatre, Jim is pleased to be part of the staff here at Bag&Baggage, adding Vault Facilities Manager to his duties as Technical Director and Lighting Designer. Jim has worked professionally as a Production Stage Manager and Stage Manager (Civic Light Opera Seattle, Spokane Interplayers, Stumptown Stages); Technical Director, Lighting and Set Designer (Innovation Theatreworks, Tower Theatre, Portland Actors Ensemble); Properties Artisan and all-around Theatre Tech (the list goes on and on...) — in venues as small as 99-seat black box theaters, and as large as the Olympic Stadium for the 2012 London Olympics and Paralympics as well as lighting the World's Largest Building, the Burj Khalifa in Dubai, for New Year's Eve 2018. Basically, he has yet to meet a theatre tech job he didn't like — or at least enjoy! Jim has also taught technical theatre at PCC Sylvania and has held numerous administrative positions in theatre during his career. In his free time, Jim loves to travel, explore great food, and enjoys working off steam swinging a

Fly Rod on the river or Italian Military saber at his local HEMA gyms, Indes Western Martial Arts and Sala delle Tre Spade. Jim looks forward to being able to help nail down some good storytelling and bring the 2019-20 B&B Season to light!



LAWRENCE SIULAGI

He/Him

(PROJECTION DESIGNER & SOUND DESIGNER)

Lawrence is a performer, director, playwright, sound designer, projection designer, and music composer from San Diego where he pursued a Bachelor's degree in the Dramatic Arts (directing emphasis) at San Diego State University, and film editing and marketing at the University of Southern California. This is Lawrence's second year as a member of Bag&Baggage's Associate Artists. Mr. Siulagi was recently in Bag&Baggage's productions of *Deathtrap* (as Sidney Bruhl) and *Romeo & Juliet/Layla & Majnun* (as The Sayyid). Previously he was in Portland Actors Ensemble's production of *Antony & Cleopatra* (as Alexas) and Portland Opera's *Tosca* (as Roberti). Other favorite stage roles include: *Iphigenia in Aulis* (as Agamemnon); *The Mikado* (as The Mikado); *Waiting for Godot* (as Pozzo); and *A Flea in Her Ear* (as Carlos Homénides). His recent projection designs at B&B include *Bell, Book and Candle*; *As You Like It* or, *Love In a Forest*; and *The Island in Winter* or, *La Isla en Invierno*. Lawrence is the resident sound designer for the Milagro Theatre where he designed recent shows *Wolf At The Door* (dir. R. Martinez) and *Judge Torres* (dir. M. Koshnevisan). He dedicates *A Clockwork Orange* to his two daughters, Olivia and Alma.

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